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REPORTS OF THE EXAMINERS
ON
THE RESULTS OF THE ART
EXAMINATIONS

HELD IN

April, May and June, 1904.



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BOARD OF EDUCATION, SOUTH KENSINGTON.

Extract from the Report of the Examiner (H. W. O. Hagreen) on the Art Examinations in Geometrical Drawing, April and June, 1904.

EVENING EXAMINATION.

There is a marked falling off in general clearness, neatness, and accuracy of draughtsmanship, as compared with last year. This I believe to be due partly to the lack of supervision of students' work by teachers, which has been commented upon in previous years; but partly, also, to want of discrimination between Sections A and B and consequent careless and slovenly work in Section A. Every student should possess and use a knife for sharpening pencils.

Knowledge of constructions appears about stationary. There were many indications of thought and resource in constructing the scale (Question 1) which could have been turned to much better account by proper teaching: on the other hand, the thinnest of disguises was often sufficient, as in Question 2, to hide the most familiar problem; and the value of points of contact is as little appreciated as ever.

Projection is, I am glad to think, receiving rather more attention.

The value of the work in Section B will be greatly increased as soon as the meaning—and use—of a “repeat” in diapering is generally understood. The plan of the portico (Question 12) was the best feature in the paper. It was rarely attempted unless understood.

The following detailed comments are given in hope that they may be of use to teachers:—

SECTION A.

Question 1.—The principle of a diagonal scale is now generally understood, but not the application of it. Very few of the scales drawn would be of any practical use to anybody. The treatment of this question shows clearly the need of more carefully supervised practice.

Question 2.—This was too often not recognised as a piece of ordinary bookwork, and the construction for inscribing circles in a circle seems to be little known. The points of contact asked for, although practically essential, are usually ignored.

Question 3.—The constructions for circles touching other circles and straight lines appear to have received a little more attention this year. Even so, in 5,175 papers there are 2,976 attempts, of which only 52, or about 1·7 per cent., give the complete construction.

Question 4.—The subject of proportional enlargement and reduction seems to have been more generally touched upon. As a rule, however, the drawing is so bad as to make the knowledge acquired quite useless. Here again, more and better supervised practice is required.

Question 5.—As usual, the general constructions for a polygon of given side had been learnt, and were too often drawn with little regard for accuracy. The Examiner would like to see a more familiar use of the set-squares in problems of this kind. The inscribed equilateral triangle was only moderately done.

Question 6.—Not a popular problem, partly, no doubt, because it had no diagram. As a rule it was only attempted by those who understood it and did it well.

Question 7.—Apparently the sphere is a solid apt to be neglected in most courses of work. Considering this, the solutions are satisfactory and show fair knowledge of the projection of a circle inclined to the vertical plane.

SECTION B.

Question 8.—Some of the many attempts to solve this problem show thought and ingenuity. But the unit of the pattern is rarely correctly shown, and is evidently little understood. The methods are in consequence often muddled, and many students have tried to make a complete copy of the piece of fabric given, instead of setting out its geometrical skeleton.

Question 9.—This problem followed so closely the type of questions previously set that I hoped to see better results. Ignorance as to the meaning of "unit of repeat" is the cause of most failures.

Question 10.—An easy problem, very fairly done. There is too little sense of the proportion of parts to one another, and candidates who employ freehand often forget that arcs of circles must have centres.

Question 11.—Fair. The question was often carelessly read, and many freehand sketches are unintelligible.

Question 12.—Not often attempted, but almost always sensibly worked. Gave the most satisfactory results in the whole paper.

DAY EXAMINATION.

The exercises are much better done than those worked at the evening examinations, both as to knowledge and draughtsmanship. Apparently, more time and attention have been given to the subject. Several of the more elementary constructions had been satisfactorily taught, and ideas as to *loci* were quite common. The words "touching" and "contact" still have no strict geometrical meaning for very many students.

There is, I think, continued improvement in knowledge of projection; but more care is needed in discriminating between plan and elevation.

As in the evening examination, the principles of "pattern" are little understood, and can have been but slightly taught. I suspect that many teachers do not realise the difficulty beginners evidently find in dealing with quite simple cases of "repeat." Definite "units" are very scarce; and even when a plausible "net" is drawn, the pattern is not often properly placed on it. In building up a pattern (as in Question 9), the simplest (and apparently most obvious) arrangements are always the rarest.

SECTION A.

Question 1.—The length was very often rightly found, and the scale better drawn than usual. Many teachers would, I think, be surprised to find how often candidates mislead themselves in the use of a scale by wrong figuring. More practice in using a diagonal scale—say that of hundredths of an inch—is very desirable.

Question 2.—The constructions for dividing a circle into five equal parts were generally known, and that for inscribing a circle in a sector was satisfactorily applied. Accuracy of drawing varies extremely in different schools, but is good on the whole.

Question 3.—Knowledge of *loci* has decidedly improved, but too many students do not use the fact that the point of contact of two circles is on the line joining their centres. "Touching at a point" is often taken as merely meaning "passing through a point."

Question 4.—Not often attempted. The slightly unusual data have proved an efficient stumbling block to many, and show how really superficial was their knowledge of the properties of an ellipse.

Question 5.—Rarely attempted, and very little known in either part. The first part was set as likely to be useful in perspective problems.

Question 6.—A fair proportion of the papers show some realisation of the principles of projection. The given plan has been too often treated as an elevation.

Question 7.—The replies show progress in knowledge. Most students have appreciated the general aspect and position of the plan, even when they have not been able to work it out completely. A curiously large number have treated the pipes as square in section.

SECTION B.

Question 8.—Very unsatisfactory. The work is almost always vague and slovenly, and the few units shown are mostly wrong.

Question 9.—Very poor. There is extremely little knowledge of any principles of diaper-making. The unit is rarely shown, and when shown is usually wrong.

Question 10.—Decidedly satisfactory. As in Question 3, the determination of points of contact has not been sufficiently understood.

Question 11.—Disappointing. An easy question, demanding only a little common sense. In some cases the sticks of the fan are not even made to radiate from a common centre.

Question 12.—Quite satisfactory. A proper construction is very often shown.

Extract from the Report of the Examiner (H. Walter Lonsdale), on the Examinations in Perspective, April and June, 1904.

From the work produced at both the examinations of this year, it appears evident that greater care has been bestowed by teachers on the preparation and selection of candidates. There is only a small number of quite worthless papers and in the bulk of the work submitted, improvement is visible not only in the comprehension of elementary perspective principles resulting in a marked increase of success in the inverse problems of Section (B), but also in the manner in which this knowledge is presented. Draughtsmanship is in general better, misunderstanding of the geometrical diagrams not so frequent, and somewhat more attention is paid to instructions. There are two faults, against which it would hardly seem necessary

to warn candidates, but as these errors have this year greatly taxed the patience of the examiners, it is desirable to bring them to the notice of the teachers. Instances have occurred in previous examinations, but this year their frequency is striking. Many candidates, while carefully following the instruction to draw the horizon at a certain distance from the top of the paper, have started a second exercise from the top of the same side of the paper, making the two drawings overlap and producing a confusion of lines which rendered it very difficult to judge of the correctness of the work. The other fault, committed for the most part by advanced students, was extreme fineness and faintness in the lines of their drawings, which were often almost invisible, and only became intelligible after long and minute scrutiny.

EVENING EXAMINATION.

The results of this examination, taken in the aggregate, show an advance on those of last year. This improvement is very marked in the answers of Section (B). A large number of candidates give proof of definite understanding of the reasons for the various constructive processes they have been taught to employ, and in consequence exhibit greater facility in correctly applying these methods to the solution of problems presented in an unaccustomed form. There are fewer sets of exercises which it is necessary to class as failures. On the other hand an incomplete comprehension of the processes to be adopted for the solution of the more advanced problems in Section (A), the inability, for example, to measure correctly a line perpendicular to an oblique plane, in many instances precluded the student selecting these questions from achieving a first-class success.

SECTION (A).

Question 1.—Of the many attempts, made for the most part by the less advanced candidates, comparatively few are satisfactory; the usual weakness in the measurement of the heights of vertical lines is specially noticeable.

Question 2.—Attracted only a small number of candidates, but elicited, however, a good proportion of adequate replies.

Question 3.—Produced a fair average of successful work.

Question 4.—On the part of the great majority of those attempting this more difficult problem, a good knowledge is shown of the constructions required for finding the base of the pyramid and the direction of its axis, but there are rarely correct measurements for the apex, owing to a very general misapprehension as to the direction of the plane containing the line of the axis.

Question 5.—Was successfully solved in a large proportion of the numerous replies. In a few instances the measurements for the sides of the square are found by means of the vanishing-line of the oblique plane, and the knowledge exhibited by the use of this method has been recognised in the award of the marks.

Question 6.—The working out of this exercise in tracing sun-shadows is in general very satisfactory, showing a marked superiority to the solutions of the similar problem set last year. In almost all cases the shadows are found by means of their proper vanishing points on the vanishing lines of the respective planes of projection.

SECTION (B).

Question 7.—Was well taken up, giving a high average of correct answers.

Question 8.—Among the small number of replies to this question, surprisingly few are intelligent, those quite satisfactory being rare exceptions.

Question 9.—Though it was clear, from the statement of the question, that the first step towards its solution was to determine the measuring-point corresponding to a vanishing-point which was to be assumed as inaccessible, very many started on this problem with evidently no knowledge of any one of the numerous methods by which such a measuring-point can be found. Loss of marks is incurred by a number of the candidates who quite disregarded the instruction and worked the exercise by the use of the vanishing-point supposed to be out of reach. There is, however, a good quota of correct replies.

Question 10.—While in the main satisfactory with regard to the height of the tree and the length of the log, great vagueness of thought is often betrayed in the attempts to measure the width of the road and the distance of point A from its near edge. In a large number of cases these measurements were taken on lines not perpendicular to the direction of the road. There are even many instances where candidates obtain one of these dimensions correctly, but fail in the other owing to the use of another measuring-point.

Question 11.—This exercise in the detection and correction of errors in a given perspective drawing was chosen by nearly all the candidates, accurate answers being fairly numerous. Want of care in reading the question was evidently, however, very common, the length of CD, instead of that of CF, being often assumed as correct.

Question 12.—A large proportion of successful solutions, by various methods, is presented by the comparatively few students who attempted this problem.

 DAY EXAMINATION.

The standard of merit attained is lower than in the Evening Examination, more particularly in the working of the advanced problems. Compared with the corresponding examination of last year, there is an improvement in the answers to the more simple questions in Section (A), and a very distinct advance is obvious in dealing with the problems of Section (B). On the other hand there is a smaller proportion of papers rising to the standard for a first class.

SECTION (A).

Question 1.—A higher average of success might have been expected in this elementary exercise, as the given geometrical diagrams were usually better understood than hitherto, but want of care in the reading of the question has been the cause of very numerous initial errors in the placing of the building within the picture.

Question 2.—The replies are rather more satisfactory than those to the preceding question, but few answers correctly show all four sides of the object as inclined to the ground; the representation of two opposite sides as vertical is of very frequent occurrence.

Question 3.—This exercise, the one most numerous taken up in this section, was worked with only moderate success, complete and correct answers being very rare. Few of the candidates have found the height of the column; in a large number of instances the attempt to draw the upper slab has been abandoned.

Question 4.—Was ventured upon by many obviously incompetent to deal with the problem, but in the more intelligent answers a fair measure of success has been achieved.

Question 5.—Also produced a large proportion of futile efforts. Many of the more sensible replies show good comprehension of methods, but success has been largely discounted by mistakes of various kinds in reading the question. A very common error is the drawing of two sides of the square parallel to the picture, instead of parallel to the ground. In exercises where the candidate has attempted to measure the sides of the square by the measuring points on the vanishing line of the oblique plane, failure has been almost universal, from inability to find the line of intersection of the plane of the square with the picture plane. The intersection of the prism with the ground plane has been rarely shown.

Question 6.—Though an easy exercise in shadows by artificial light, the results are generally poor. The break in the shadows of the vertical lines, caused by the step, has proved an insuperable difficulty in the majority of instances.

SECTION (B).

Question 7.—Was worked by a very large proportion of the candidates, and has produced a high average of correct answers.

Question 8.—Was chosen by a small number only, but with fairly good results.

Question 9.—Of the very numerous replies, a good percentage is correct, but not many are quite satisfactory, owing to the use of circuitous methods. Few of the elevations have been obtained entirely by direct projection from the measuring point to the picture plane.

Question 10.—Was also largely taken up and as a rule intelligently worked. In a great many of the cases, however, when the solutions are correct in principle, they are practically inaccurate, owing to the width of the outer border being measured on the far side of the square, a very disadvantageous position for obtaining true measurements, the angles formed at that distance by the intersecting lines being very acute.

Question 11.—This exercise on the detection of errors in the heights of vertical lines standing at various levels attracted comparatively fewer students than the previous problems of this character. Many have fallen into the initial error of assuming the vertical line, standing on the ground line, to be correct. Ignorance of the methods for finding the intersections of the upper and lower horizontal planes with the picture plane is very prevalent.

Question 12.—Was attempted by relatively few, with only a moderate measure of success.

Extract from the Report of the Examiners (W. J. Donne and W. Norris, A.R.C.A. Lond.) on the Examinations in Freehand Drawing in Outline, May and June, 1904.

EVENING EXAMINATION.

There is perhaps this year a more intelligent understanding of Freehand Drawing, and the methods of setting to work are better than in former years.

In a considerable number of exercises there is still a poor quality of work, apparently owing to the scramble to complete the drawing; it would appear that the candidates who worked these exercises, or their Teachers, did not see the report of last year. The Examiners repeat that the maximum number of marks can be obtained if one part only of the drawing is well done, provided that the whole of the example is correctly planned.

The general proportions of the example (which are subtle owing to the slanting lines at the sides) proved a source of difficulty to the majority of the candidates: too much emphasis cannot be placed upon the importance of correct proportions; a careful rendering of details in a general shape untrue in proportions, can produce but a poor drawing.

It is very apparent to the Examiners that the best work is the result of good teaching; there are fewer bad drawings than last year and these are by candidates who have had apparently very poor teaching.

As expressed in the Syllabus, "the chief object of the Examination is to test the power of the candidate to draw freely and accurately in outline:" many candidates however with much dexterity had painted in backgrounds, for which no marks are given.

DAY EXAMINATION.

The general quality of the work done at the Day Examination is similar to that of last year, but it does not reach so high a standard as the work done at the Evening Examination. The example was similar in character to that given for the Evening Examination, and the remarks in the report upon that Examination apply equally to this.

The very bad drawings are decreasing in number year by year.

Extract from the Report of the Examiners (Martin A. Buckmaster A.R.C.A. Lond., and John Parker, R.W.S.) on the Examinations in Model Drawing, May and June, 1904.

EVENING EXAMINATION.

An improvement is to be noted in the drawing of the board, which in a large number of the exercises is correctly represented. The tilted cone, from the more difficult points of view, is usually wrong in drawing, owing to an incorrect appreciation of the two axes.

Candidates should be taught to plan out carefully the positions of the models relatively to each other, so that they may secure a correct placement of the group. This necessary constructive work is at times neglected with the result that the axes of the curves do not pass perspectively through the centres of the ellipses, and vases do not stand properly on the horizontal planes.

If the full value of this important branch of elementary drawing is to be gained, a knowledge of perspective is necessary; only those highly gifted naturally in drawing can afford to do without it.

Shaded work was not required in this examination, but candidates might shade their drawings if they wished, and the Examiners are pleased to note that the few shaded drawings submitted show much intelligence, are precise in method, and directly and clearly denote the shapes of cast shadows falling upon the adjacent objects and the board.

DAY EXAMINATION.

Although the average of merit is decidedly inferior to that of the Evening Examination and the maximum marks seldom attained, the difference is apparently less than in former years.

Comparatively few candidates attempted the group with the Skeleton Cube and those that did undertake it were not as a rule successful, shewing insufficient practice and teaching from the solid, which if once understood is easy to draw.

From the other group the drawings are only of average merit, many exercises submitted being full of the most elementary perspective errors.

Extract from the Report of the Examiners (Henry Bayfield and John Somerscales, A.R.C.A. Lond.) on the Examinations in Drawing in Light and Shade, May and June, 1904.

EVENING EXAMINATION.

The improvement in this subject reported by the Examiners last year has scarcely been maintained.

There is a larger number of incomplete exercises, probably owing to an unduly large proportion of the time allowed for the exercise being devoted to the first stage of the work.

Although great care with the preliminary work is absolutely necessary, candidates should be careful to leave time to give sufficient evidence of their knowledge of *Light and Shade*.

The Examiners wish it to be understood that good preliminary work, with some portion of the exercise carefully completed, will obtain higher marks than hurried and careless work with the apparent object of completing the exercise.

Candidates who work in pencil, or pen and ink, do not seem to realize that in an Examination of this nature truth of tone is an important factor.

The Examiners are glad to notice an improvement in the placing and lighting of the cast.

DAY EXAMINATION.

Most of the exercises worked at this Examination show an improvement in the method of work, which seems to indicate better teaching.

A large number of drawings are carried very little further than an outline and consequently obtain low marks.

It is not necessary to make a complete outline in all its detail before commencing the light and shade. The principal lines and masses should of course be carefully indicated, after which the candidates should finish as much as they can, taking care to select such portion to begin with as will best give evidence of their knowledge of light and shade.

Report of His Majesty's Chief Inspector for Art (S. J. Cartlidge, A.R.C.A., Lond.) on the Examinations in Drawing on the Blackboard at Schools of Art and Art Classes, 1904.

As compared with last year the Examiners found a slight improvement in the exercises worked at these examinations, especially in those reaching the higher degrees of all-round attainment.

At some centres there is a marked improvement in drawing from models, both in methods and accuracy, and it is evident that increased attention has been given to this branch of the work. A large number of the candidates, however, are still inclined to trust to what they know, rather than to what they see, and it was not uncommon to see the edges of a board or model expressed in exaggerated perspective. The necessity for cultivating accurate and complete observation of the simple forms of Geometrical Models and Common Objects cannot be too strongly urged, and teachers should see that the habit of untruthful representation is not allowed to grow. It is not sufficient to make a line 'vanish' approximately in the right direction, but the exact degree of its inclination should be expressed. Inaccuracy in the foreshortening of planes receding from the observer was also noted, and one of the Examiners pointed out that at a certain centre some of the candidates experienced difficulty in drawing a group of models placed at a different height from the floor to that at which they had been allowed to accustom themselves to work.

As regards Memory Drawing, there is an advance in the power to observe and remember the form and proportions of one simple object, but this is sometimes unaccompanied by readiness and facility of expression. In some cases the time which should have been occupied in drawing the object was devoted to formal construction lines, and there was an absence of directness of effort. In some instances elaborate construction lines were drawn, to which the object was made to conform, sometimes with grotesque results. No intelligent teacher would employ such a method in illustrating an ordinary class lesson.

In drawing from ornament a number of candidates did feeble work, and in their cases it would appear that instruction and practice in this useful subject had been somewhat neglected. Planning, proportion, growth and accuracy of detail were alike weak. A large number, however, had been well taught, and planned out the ornament according to the shape of the main mass, treating the secondary masses according to their importance, and intelligently tracing the lines of growth.

An improvement is shown in the number of candidates who adopted the right method of working on the blackboard, standing well back from their work and drawing their lines with decision and clearness. At the same time, there were centres where a feeble tentative handling of the chalk was evident, and finger drawing was sometimes seen, the candidates resting their hands on the boards and drawing as if writing with a pen. 'Piecemeal' drawing was also seen, and in some cases six or seven outlines were drawn, varying in width from half an inch to one and a half inches, all the lines being very short.

The use of coloured chalks was rarely met with. It should be encouraged in the representation of objects or forms in which colour is a striking or characteristic feature.

Candidates will do well to remember on the one hand that speed in execution has no utility unless it is combined with truth and accuracy, as a drawing which gives an erroneous impression of an object is worse than useless; and, on the other hand, that slowness in delineating an object will make drawing a clog instead of an aid in the work of giving a lesson: and, more than all, that speed with accuracy and truth of expression can only be attained by steady and adequate practice.

Extract from the Report of the Examiner (Professor R. Elsey Smith)
on the Examination in Architecture, May, 1904.

The number of candidates was 487, an increase of 22 on the number examined last year.

The work this year appears to be of good average merit. I do not think that any candidate submits work of quite so high a class as the very best work last year, but there seems to be an improvement in certain directions.

The questions dealing with Classic work have been attempted by a large proportion of students. The "Order" has been very well rendered on the whole, though some students show much want of appreciation of the relative proportion between the entablature and

the column, as well as between minor parts, and uncertainty as to the exact profiles of mouldings. The question on ornament has brought out some very excellent drawings. The capital of the Choragic Monument of Lysicrates has often been selected, and there are several good drawings of it. The question on mouldings, though there are many good answers to it, has not been on the whole well answered; great uncertainty as to the exact form of the profiles is exhibited, as well as to the form of enrichment appropriate to each.

The two questions dealing with Classic buildings have not been so generally dealt with, but both have been frequently answered, and in many cases well answered. Students should, however, bear in mind the care with which accurate proportions were embodied, not only in the orders, but in the general masses of the best Classical buildings, and in plans quite as much as in elevations and sections.

The questions dealing with Gothic work have been answered by considerably fewer students; the question in vaulting has been dealt with in a more satisfactory way than was the case with a somewhat similar question in last year's paper, and some very good replies were sent in, but neither the question relating to a window, nor the one dealing with difference in style between the 12th and 13th century work, have been frequently answered.

The questions dealing with Renaissance work have been even more neglected, though a few good answers have been received to each of the questions. The three questions relating to a building which has come under the notice of the candidate have been almost universally attempted, and in many cases excellent work has resulted. The written descriptions seem to me to be distinctly better than a year ago, more concise and more strictly pertinent to the architectural character of the building, though some students still tend to run off into anecdote or a long history of the building, often dealing with earlier structures on the same site. Many of the answers give extremely good clear descriptions of a building, such as would enable one who is not acquainted with it to realise its disposition and architectural character.

In many cases students select for description the same building they illustrate with plan, elevation, section and detail, and where a judicious selection of subject is made this gives very good results. Two examples may serve as illustrations; each exhibits drawings of a small building, in each case a church, which can be fully illustrated, but with some rich and important feature of sufficient importance to form the subject of a second question. This is more satisfactory than the selection of a building on the scale of a cathedral, as in such cases the drawings must be made to a diminutive scale.

No student has this year obtained full marks, but several students have obtained high marks and have submitted work of very good quality. The drawing of the candidate who submits what is in my opinion the best exercise is precise and accurate, and he shows a thorough knowledge of both Classical and Gothic work, while his written description of Harewood church is concise, clear, and well arranged.

Another has also obtained high marks, but more particularly for good written answers; his drawing, though clear and accurate, is neither equal in quality or quantity to the two first. Another candidate submits excellent drawings, and has been careful in representing the proportions of his buildings. Another devotes his attention almost exclusively to the questions relating to Classical subjects, and his drawing of a Corinthian cap is vigorous and effective.

Another candidate has not attempted many questions, but submits a very good drawing of the Ionic order, and beside it a careful but perhaps somewhat hard drawing of a Gothic arcade.

Nearly all the better students—those who attain to the first class—show signs of careful study and training, their drawings being clear and accurate and well expressed. In the work of those students who fail, the faults to which I referred in my last report are still discernible—want of accurate knowledge and failure to draw even passably well. The importance of a firm clear outline, free from haziness or woolliness, should be carefully insisted upon, as well as a thorough and exact knowledge of the object to be represented.

Extract from the Report of the Examiners (Martin A. Buckmaster, A.R.C.A., Lond., and Terriek Williams, R.I.) on the Examination in Drawing of Common Objects from Memory, May, 1904.

WITH ILLUSTRATIONS.

The result of this new examination strikes the Examiners as satisfactory. At the same time, many candidates entered the examination without realizing that it was intended for advanced students, hence the proportion of failure is high.

The object of the examination has been well understood by the majority of the candidates, but a frequent tendency is displayed, even among the more competent students, to submit a front or side elevation rather than a perspective view, although the instructions distinctly state "view."

There was also a clearly discoverable tendency to design the article chosen, rather than to make drawings from memory. This evades the purpose of the examination, as, amongst the numerous objects named for selection, every candidate should find one, at least, with which he was familiar.

The Examiners find that amongst the more successful exercises a clear and direct method of shading is shown. If shading is adopted, the Examiners recommend that it should be devoted to clearly expressing the form, and overelaboration in the pursuit of "tone" and the expression of local colour is better avoided. The character of work which meets the requirements of this examination is indicated in the illustrations of this report.

The attention of future candidates may be directed to the importance of selecting objects which can be appropriately grouped with the one originally chosen. Numerous incongruous articles were represented: and in some cases such objects were not even grouped but shown on the paper in isolated positions without relation to one another,

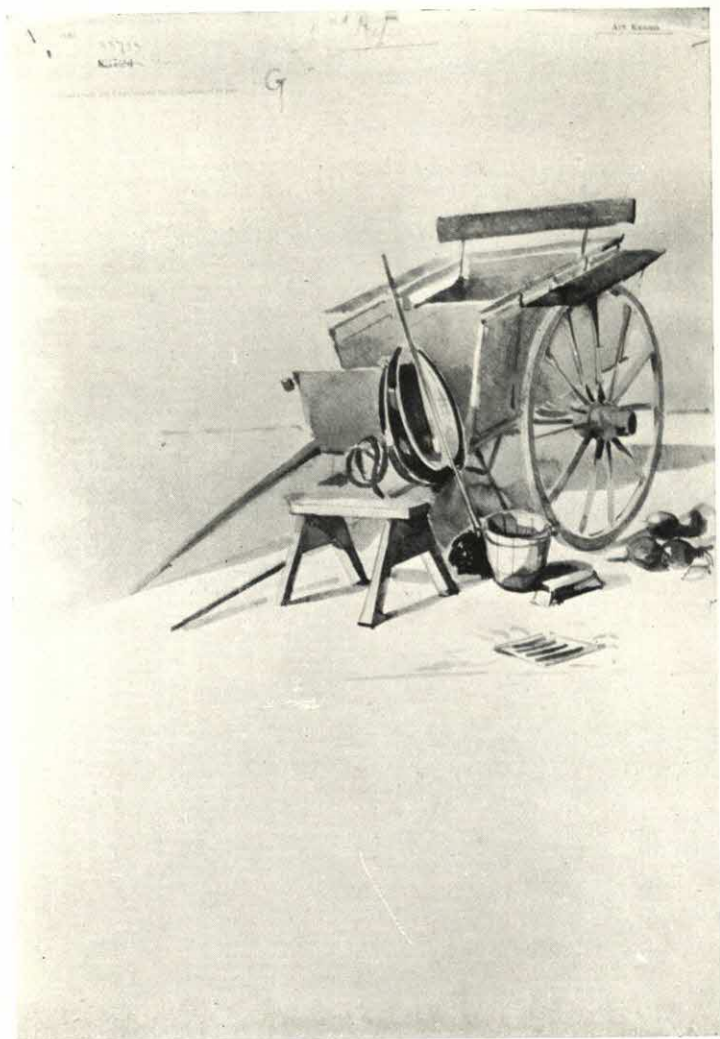
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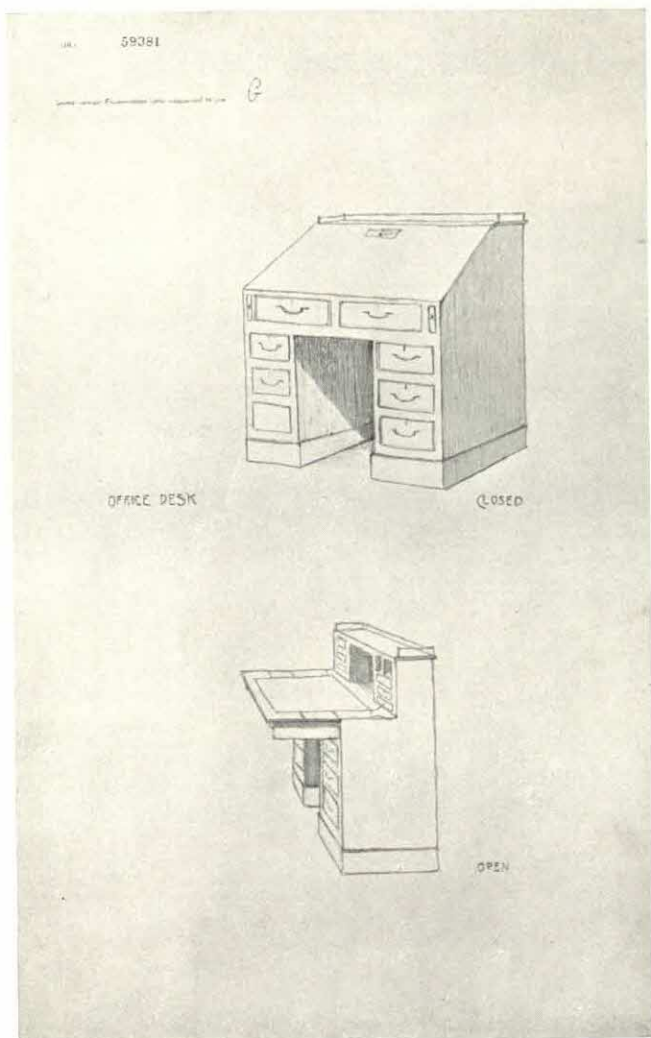
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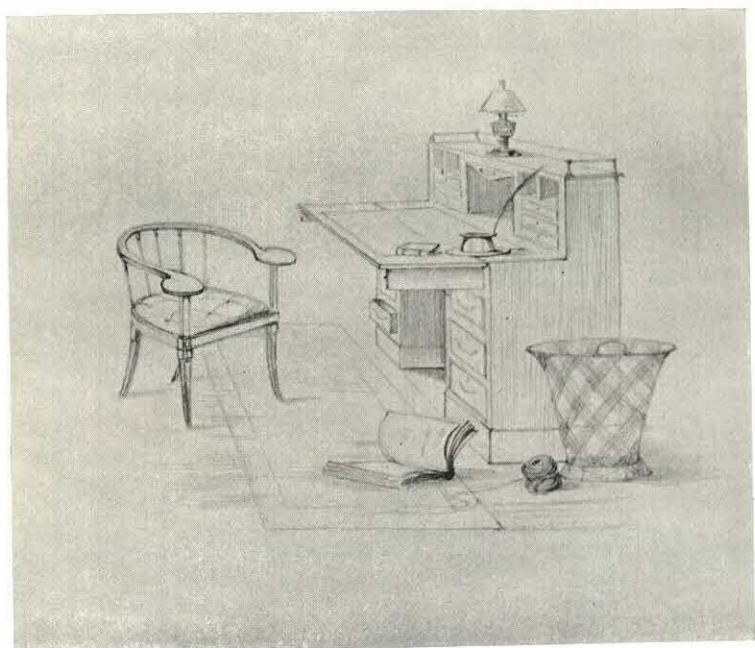


DRAWING OF COMMON OBJECTS FROM MEMORY.





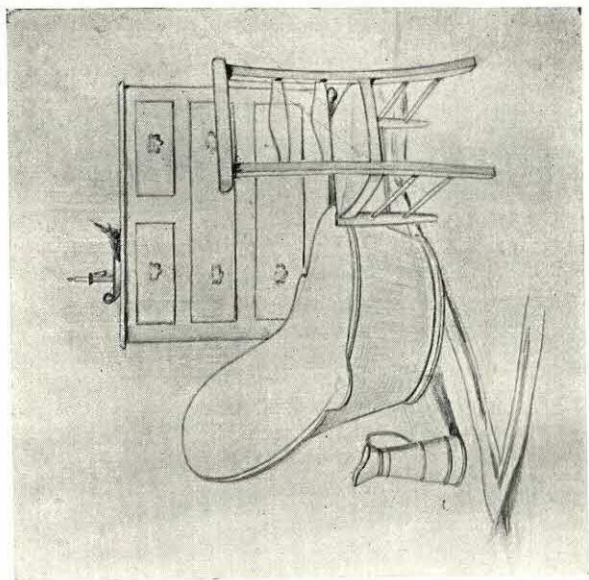
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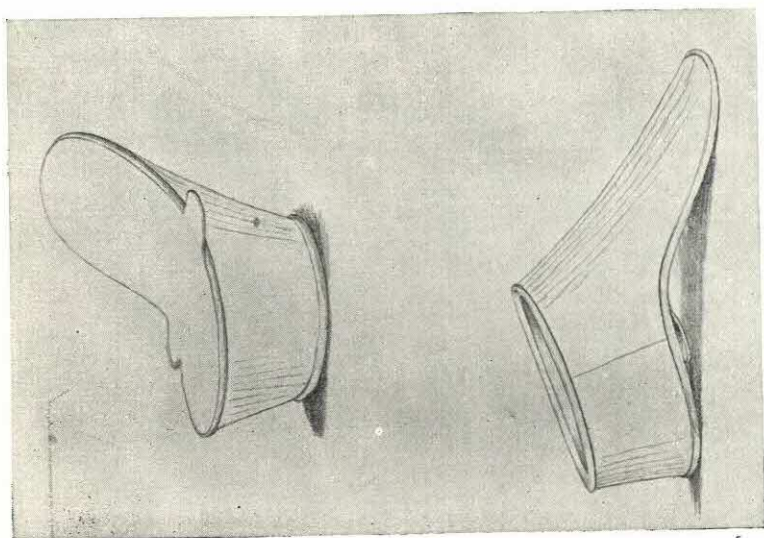


DRAWING OF COMMON OBJECTS FROM MEMORY.



Sheet No. 2

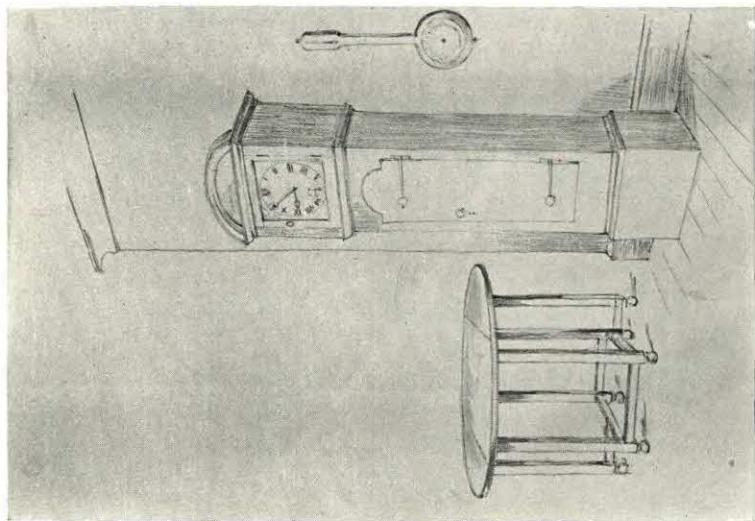
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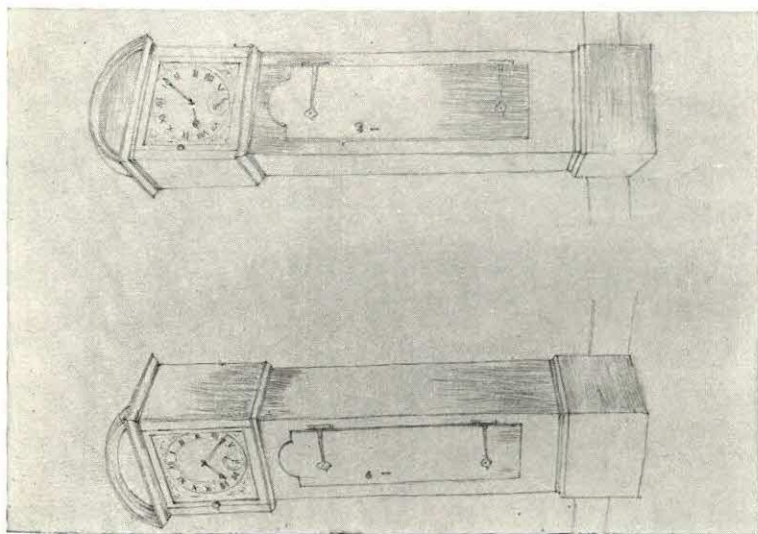
Sheet No. 1.



DRAWING OF COMMON OBJECTS FROM MEMORY.



Sheet No. 2.



Sheet No. 1.

No. 60,060.



Extract from the Report of the Examiners (H. Draper and W. F. Yeames, R.A.) on the Examinations in Drawing from the Antique, and Drawing the Antique from Memory, May, 1904.

DRAWING FROM THE ANTIQUE.

The high average of merit noted last year has been well maintained. None of the drawings, however, quite reaches the excellence attained by some of last year's exercises; on the other hand very few drawings show an absence of an intelligent grasp of the purpose of this time-exercise, and most of them show a discriminating effort to attain the qualities recommended by the Examiners, such as (to name them in their order of importance) general proportion, poise, action, and accuracy of outline.

The method adopted in these drawings, as recommended by the Examiners in past years, has been adhered to with beneficial results; black, overshadowed drawings being in a small minority, and careful accurate exercises drawn with a point being numerous.

The Examiners recommend all to follow the course adopted by the majority of the students, namely, to draw with some care the immediate base upon which the figure stands, thereby aiding themselves to convey the perspective and pose of the statue.

DRAWING THE ANTIQUE FROM MEMORY.

The Examiners regret to report that this examination shows no improvement on that of last year, but rather a distinct falling off. They infer from this that the students are not sufficiently trained in this exercise, and not made to give enough time and thought to it.

The consequence of this is that the Examiners have been compelled to give crosses and noughts to an excessively large number of drawings.

The drawings marked X should not have come before the Examiners and are so outrageously bad as to constitute a slur upon the school from which they come.

Those they have marked with O show in their opinion an entire lack of capacity, a result they believe may be indicative rather of a want of training in this exercise than of complete absence of ability on the part of the student.

The Examiners wish to impress upon the students the beneficial training to be derived from the practice of this useful exercise.

A lack of facility in competent drawing from memory will be found by students to militate seriously against their making use of the innumerable suggestions offered them by nature, which it is frequently impossible to make notes of at the time.

The general appearance of the class of drawings before them leads the Examiners to advise that this particular branch of drawing from memory, namely from a cast of an antique statue, should be practised with some frequency on other occasions than at actual examination times.

Extract from the Report of the Examiners (Byam Shaw and H. S. Tuke, A.R.A.) on the Examination in Drawing from Life, May, 1904.

WITH ILLUSTRATIONS.

Notwithstanding the increased time allowed at the Examination for the drawing from the model, there is a marked falling off in the quality of work, with the result that the standard of previous years has not been maintained.

The Examiners attribute this partly to the prevalence of a tricky system of drawing, giving specious results; they therefore recommend that greater attention be paid to construction, proportion and modelling.

Extract from the Report of the Examiners (Professor A. Thomson, M.A., M.B., and Professor R. Howden, M.A., M.B.) on the Examination in Anatomy, May, 1904.

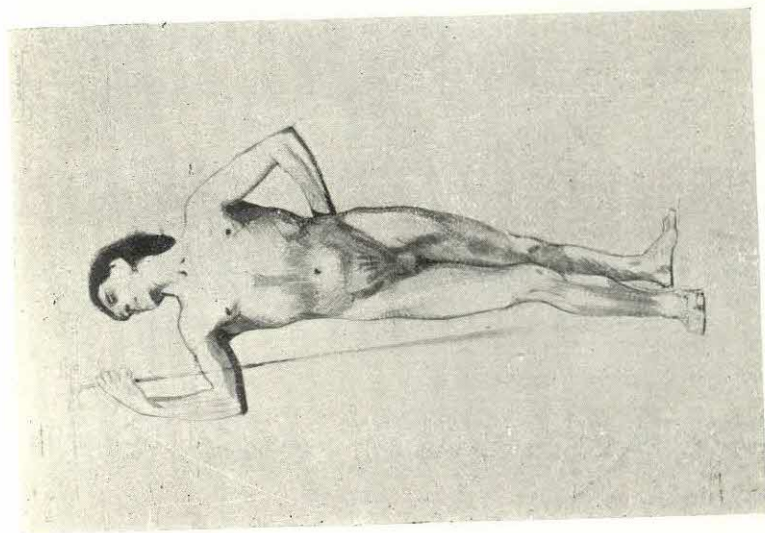
For the first time, in this examination, the candidates were given the choice of representing a figure in action, anatomised so as to display the main features of its construction as regards bone and muscle. About 55 per cent. of the candidates availed themselves of this option, and the Examiners have much pleasure in expressing their general approval of the majority of the sketches submitted.

The candidates were asked to make a drawing, from whichever standpoint they chose, of a man in the act of throwing a cricket ball. No doubt it was only the better class of students who attempted so difficult a test, but in a large proportion of cases these attempts have been amply justified by the results.

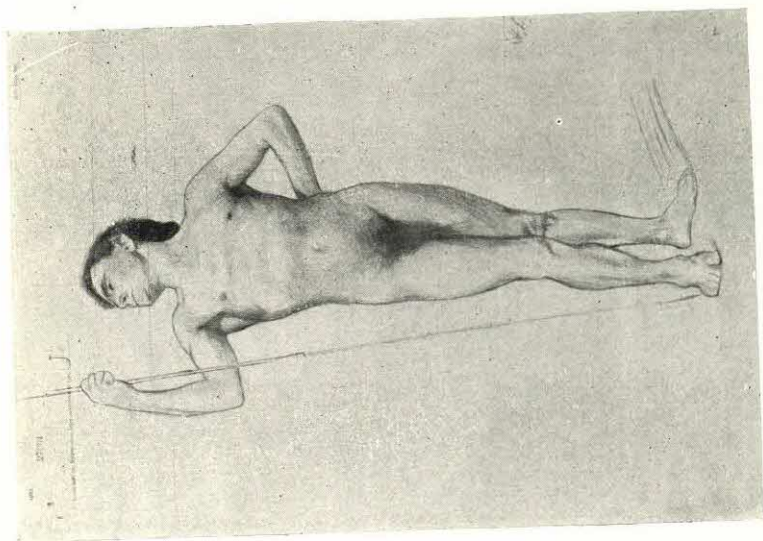
Hitherto when an exercise of this sort has been set, an outline of the figure has been given, together with certain salient features in its structure. It was therefore easy for anyone, with but a slight acquaintance with the subject, to avail himself of these fixed points and, by linking them together, construct something which had a semblance to the anatomical detail required. In the present instance, however, the candidates were left to their own resources, and as a consequence their sketches are a much more satisfactory test of their knowledge of the structure of the figure. In several instances the Examiners have to express their hearty approval of the work submitted; to have obtained to such excellence must have involved much application and a true appreciation of the bearings of the subject to their studies. Some have contented themselves by treating the muscles in masses, while others have rendered the details with more elaboration; but in many cases the knowledge displayed has been surprising, considering the facilities which the average Art student has for instruction in Anatomy.

As regards the other questions, the least satisfactory was that dealing with the mechanism of the foot. Few attempted the question, probably owing to the small number of marks allotted to it, and the

DRAWING FROM LIFE (INCLUDING DRAWING FROM MEMORY).



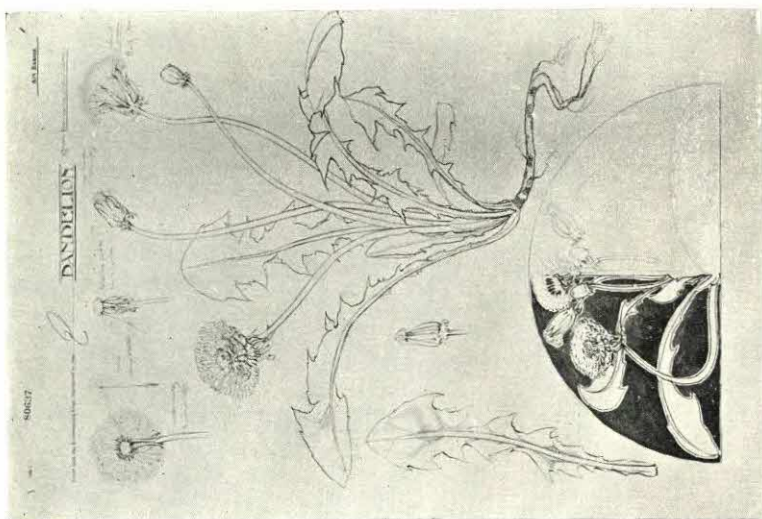
DRAWING FROM MEMORY.



DRAWING FROM MODEL.

No. 27,681.

MEMORY DRAWING OF PLANT FORM.



No. 69,637.



No. 69,716.

answers are, as a rule, disappointing. In regard to Question 3 there was much misconception on the part of the candidates. The term "flank" was intended to include the lateral region between the pelvis and the margin of the thorax. A few have realized this, but the majority have substituted a description and sketches of the region of the hip.

As on previous occasions, many of the candidates exhibit an entire ignorance of the form of the haunch bone. The Examiners have emphasised this defect repeatedly, and cannot too strongly urge on teachers the necessity of recommending their pupils to make careful drawings of the pelvis from a skeleton, since it is only in this way that the student can acquire anything like a satisfactory acquaintance with its form. The Examiners do not insist upon great detail, but maintain it is of the utmost importance that the Art student, who professes any knowledge of Anatomy, should be familiar with the disposition and proportions of the several parts of this complex bone.

Extract from the Report of the Examiner (W. G. Paulson Townsend), on the Examination in Memory Drawing of Plant Form, May, 1904.

WITH ILLUSTRATIONS.

The number of papers of especial merit throughout compares favourably with that of last year. The slight decrease in the number of exercises submitted, accompanied by a remarkable improvement in the general level of the work done, is a healthy sign. There is evidence of better teaching. The plants are represented more intelligently, and with fewer faults; tending to prove that the natural faculties of observation and of memory are being improved and developed by the study.

It is gratifying to note that a large percentage of students have studied from nature, and those who have not had that opportunity have displayed more discretion than in the past in selecting good examples (*i.e.*, illustrations in line, diagrams, and photographs). Instead of a literal translation, or a mere recollection of an illustration, varied and interesting details are given, showing that the students have learnt as much as they could of the plant, with the means at their disposal.

Several candidates who have used monochrome have given silhouettes in the plant drawing, and analysis of flowers and leaves, without marking the inner forms; this is not a good method, as the detail of the plant is entirely lost.

In one or two instances flowers have been drawn twice the natural size, which is not required, and others give conventional renderings of the plant, one student even giving an elevation and plan of the growth with detached details (flowers and leaves), elaborately numbered with a key to their positions, in place of the general growth of the plant as specified in the syllabus.

The marked advance observed in plant drawing is not maintained in the application of the plant to decorative purposes. Two of the shapes given this year are somewhat more difficult to decorate

than those set in previous years, and this has been taken into consideration. Candidates should be taught to adapt the plant as a flat surface ornament to fill a space, which shall be complete within that space; a section or fragment of a larger design cannot be accepted.

Those students who have subdivided their spaces, given distorted or faulty growth in their designs, such as making the plant grow both ways, or reversing the growth (these errors occur in many cases where the analysis of the plant is well rendered), have made mistakes in measurement of the geometric spaces given, set out the papers wrongly, have used colours, or otherwise failed to fulfil the requirements, have lost marks.

The Examiner regrets to note that there are a number of drawings of snowdrops, all from the same example; some of them are very much enlarged, and somewhat conventionalised. These drawings exhibit inadequacy on the part of the candidate and teacher. The educational value of this method of preparation is very limited.

Extract from the Report of the Examiner (Lewis F. Day) on the
Examination in Painting Ornament, May, 1904.

WITH ILLUSTRATIONS.

The slight decrease in the number of exercises sent up this year is cause for satisfaction if, as seems to be the case, it means that masters have exercised more restraint than once they did upon their pupils, and have allowed only those who had some chance of passing to sit for the examination. At all events, there are fewer hopelessly bad exercises than ever before. Still, there are some 150 canvases quite beneath consideration.

Of the rest, it is gratifying to find that a greater portion than last year honestly deserve to pass.

Few, if any, competent candidates have lost their chance by failing to observe conditions. Two students, however, have sent up paintings in *oil*; two or three have submitted *upright* designs instead of horizontal borders; and some, instead of introducing "bands or margins" of at most one inch, have lessened the area of their design by introducing both bands and margins, each of the full width allowed. This has been taken to be a misunderstanding only of the conditions, sufficiently met by slightly discounting the marks earned by the offender. Two students have so little idea of "design" as simply to copy the page of details given for their information.

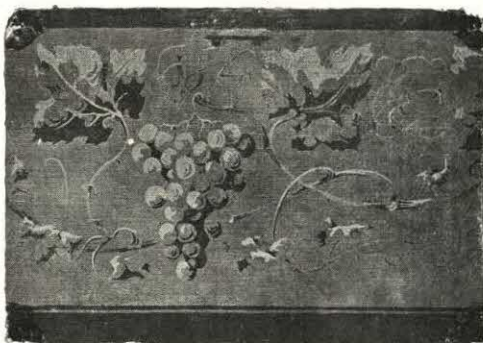
The character of the vine has been much better observed than was last year that of the cherry blossom; and there is much less of the unnatural and unbeautiful swirl of line then noticed; but observance has not generally enough been paid to the growth of the vine, or even to the character of its leaves—which at times are made to look more like ivy. At others they are unlike anything in nature.

In quite a number of exercises, however, the treatment of the natural form is at once workmanlike and decorative, though there are still too many who appear to think that decorative painting means an absolutely flat treatment. Such work really affords no

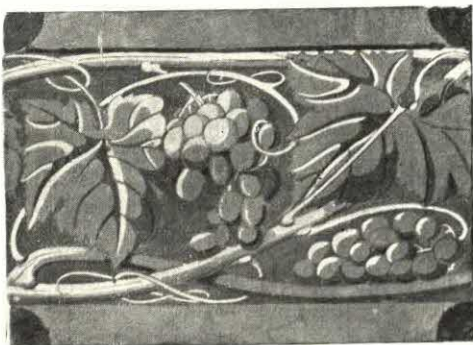
PAINTING ORNAMENT.



No. 3,148.



No. 3,298.



No. 2,752.



sufficient test of painting, and cannot therefore in any case do more than pass into the Second Class. Shading in lines (light or dark or both together) seems to be a method more appropriate to work with the pen or graver than with the brush, and, though admissible as a treatment, is apt to result in a hard and mechanical effect.

Another source of satisfaction is the general level of taste, more especially in the matter of colour. Instances of absolutely harsh, crude, or gaudy colour are comparatively rare; the fault is more often in the opposite direction of slatey, muddy, or other dull and uninteresting tints. On the whole the colour is tasteful—sometimes it is exceedingly so. In the matter of treatment, though there is happily less in the way of pretentious or slovenly handling, and only two cases occur in which cast shadows are introduced, the taste is hardly on the same high level; but in the better class of work, at all events, the brushwork is direct and the execution generally workmanlike.

Extract from the Report of the Examiners (G. D. Leslie, R.A., and W. F. Yeames, R.A.), on the Examination in Painting from Still Life, May, 1904.

The Examiners are pleased to be able to state that the advance in general merit, which they noticed last year, has been well maintained; no exercises have come before them entirely destitute of merit, whilst among the higher marked ones there are more than usual of high artistic excellence.

The Examiners note that the instructions given have been attended to, though there are still many exercises sent in in which the objects to be represented are on too small a scale, not filling up the canvas properly as instructed.

Many of the exercises are greatly injured by a predominance of mauve tints, the greys and half tones of the white cloth and plate, for example, being rendered entirely in violent tints of purple and mauve; as these examples evidently emanate from particular schools, the Examiners are forced to conclude that it is the teaching which is at fault. With this exception, the general teaching, as shown in the methods of painting which are adopted, appears to be sound and appropriate.

Extract from the Report of the Examiners (G. C. Haité, R.I., R.B.A., and F. Hamilton Jackson, R.B.A.), on the Examination in Principles of Ornament, May, 1904.

It is with great pleasure that the Examiners remark an almost total disappearance of the parrot-like answers repeated from text-books, which have been so common in past years, and a corresponding disappearance of the tiresome parodies of well-known diagrams drawn from the same sources, of both of which they had to complain

last year. It has been their endeavour from the commencement to so frame their questions as to induce candidates to use and cultivate such reasoning powers as they may possess, founding their answers upon their own observations in preference to striving to recollect more or less perfectly what someone else has said; and they think they may fairly congratulate themselves (and incidentally the masters who have trained the candidates) upon the continued improvement in the intelligence shown in discussing those aesthetic questions which arise in such a subject as the Principles of Ornament.

A larger number of candidates than usual have neglected to follow the preliminary instructions as to putting their numbers on the back of the paper when both sides are used, and the attention of masters is called to this omission since a continuance of the neglect may affect the candidates' success.

Two of the questions, numbers 6 and 5, have produced very disappointing results. That referring to the ornamental arrangement of bricks was apparently thought by many candidates to be a question in Building Construction, and examples of English and Flemish bond are offered as an answer. Considering the splendid instances to be seen not only on the Continent but in England itself of architectural features, etc., rendered by ornamental arrangements of brick, many of which are accessible from books to those who have not seen the reality—the Examiners feel that there should have been a better response to the question. The other, question 5, is that referring to the "drop"; which has been fully explained in several available books, and is a term applied to special methods of arrangement of pattern with certain definite advantages. The answers show great confusion of mind, and many candidates appear to think that a reference to the setting of tiles was all that was required, while others proposed arrangements for shifting the unit of design which were quite impossible under the conditions of manufacture of the material for which they were supposed to be intended. On the other hand it is gratifying to be able to say that there are answers which show a quite complete understanding of the matter.

A considerable number of answers to question 10 state that a stencil should always be simple in treatment and there should be no overlapping in detail. Others asserted (in answer to question 12) that wood carving should not be elaborate in design. The experience of the Examiners leads them to suspect that there is some text book, or books, which may be the source of these curious statements, and they desire to impress upon both students and masters the advisability of testing the statements in such publications by the exercise of reason before committing themselves to their repetition.

Considering that a special examination in the subject of plant drawing from memory has been recently provided, it is a matter of considerable surprise to find that drawings of flowers when required in answer to questions rarely show either intelligent rendering or knowledge of the facts of growth. The example required in question 3 was a wild ox-eye daisy, which should be familiar to all, even town-dwellers, since they are on sale everywhere. Many of the drawings however showed the small daisy, "*bellis perennis*," and the growth was only understood in very rare cases.

The critical faculty appears to be stronger in most of the candidates than their power of execution, and many papers exhibit a power of appreciation of the application of principles and a recognition of the aesthetic value of the examples offered for their judgment far in advance of the candidate's power of expression either in words or by means of diagram. The Examiners would again draw attention to

the paragraph in the instructions and impress upon both students and masters the great importance of the equal development of the critical and the executive faculties.

The papers, though fewer in number than last year, show a gratifying endeavour to deal fully with the questions, which the Examiners welcome. The full answers to the questions also are not merely descriptive, but endeavour to deal with them by way of logical reasoning, and there is an almost entire absence of those phrases which they so frequently found in the first years of their examining which were amusing by their naiveté or by the misapplication of terms and words.

Extract from the Report of the Examiners (E. S. Prior and R. Phené Spiers) on the Examination in Historic Ornament May, 1904.

The number of candidates was 217, seventeen more than in 1902, but eight fewer than last year. Comparison with previous years shows that the general average has been maintained, though the basis of the examination has been much modified.

There are some instances in which the recommendation given last year to pursue an independent study has been followed with success, though the candidates might more often search for examples that can be studied in our own country. It is still the habit too largely to rely on the stock representations of foreign works of art which are given in the text books. The last seven questions, which were specially framed to allow students to show, with regard to our English decorative arts, knowledge derived from first-hand observation, were not answered as they might have been.

The first seven questions dealt with the history of Art in ancient times, and were intended to elicit from the candidate some general knowledge of the development through which it has passed. This can only be obtained in large museums or in standard works on the subject. But these latter should be familiar to the student by an independent study, such as can be made in most of the principal provincial towns. The continued repetition of the same phrases in the candidates' papers suggests that in most cases they have not taken the trouble to understand the statements made, or to verify them by examples; in fact, in most cases the sketches made do not bear out the written description. Thus in the answers given to question No. 2 the beauty of the proportions, mouldings, and other details of Greek work, as compared with Roman, is expatiated upon, to the detriment of the latter, but the illustrations given of the former are infinitely more debased than any Roman architect could have descended to.

This has led the Examiners to the conclusion that the Classic orders, which form the most solid basis for a student's education, especially for those who intend to take up decorative design, do not form part of the school instruction. The few answers which show any knowledge of the subject are so much above the average of the others, as to suggest that they are the work of architectural students who, in a regular office, have had better opportunities both in theory and practice of acquiring a more intimate knowledge of the Classic

orders. With regard to the historic ornament of our own country a similar remark seems justified. The Examiners recommend that studies should be made of its decorative development from local examples, with drawings of their detail *in-situ* to supplement text-book description.

Next to No. 2, questions 1 and 3 have been the most answered, but many of the candidates seem to have been unaware that the capitals of the Ptolemaic and Roman dynasties were neither Greek nor Roman, but followed the traditions of Egyptian art, and presented a remarkable variety of design, both in their general forms and detail. They are abundantly illustrated in Owen Jones' "Grammar of Ornament," which is still the principal standard work on the subject.

In question 3 the Stele has been well illustrated, but the greater number of the students have confused the "antefix" with the "acroterium," probably because in many cases there is a similarity of design.

Question 8 was attempted by nearly seventy students, who showed generally but little knowledge of the tile pavements of mediæval churches.

In question 9 the crocket of an early English capital was quite unknown to more than half of those attempting to sketch it. This indicates that failure to study the well-known ornaments of our English styles on which the Examiners have commented.

Question 10 as to vestments received practically no answer. Here again a well-known and instructive branch of ornamental design has been neglected.

In question 11 some knowledge of the constructional decoration of fifteenth century roofs was shown, but a complete ignorance of the decorative painting of the twelfth century.

Question 12 was poorly answered, some five or six only showing a knowledge of glazing ornament.

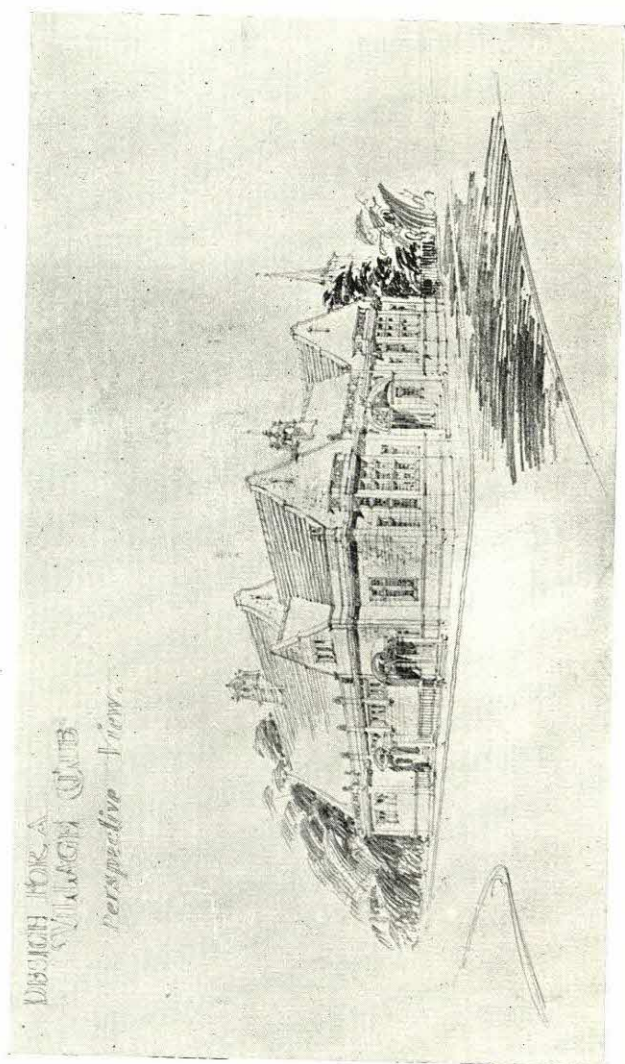
Question 13 generally elicited nothing but an attempt to draw a coat of arms, sometimes apparently that upon the building in which the examination took place. The peculiarly historical motives of heraldic decoration seem to have been quite unknown to almost every student.

Question 14 obtained some very good answers, but there was a tendency to draw the Coronation Chair as belonging to the date 1500, and there is confusion as to the date of Chippendale and Sheraton.

The Examiners also desire to note two points:—(1) That the students sometimes incorrectly indicate the questions they are answering, and (2) they sometimes attempt to draw designs instead of giving examples of historic ornament.



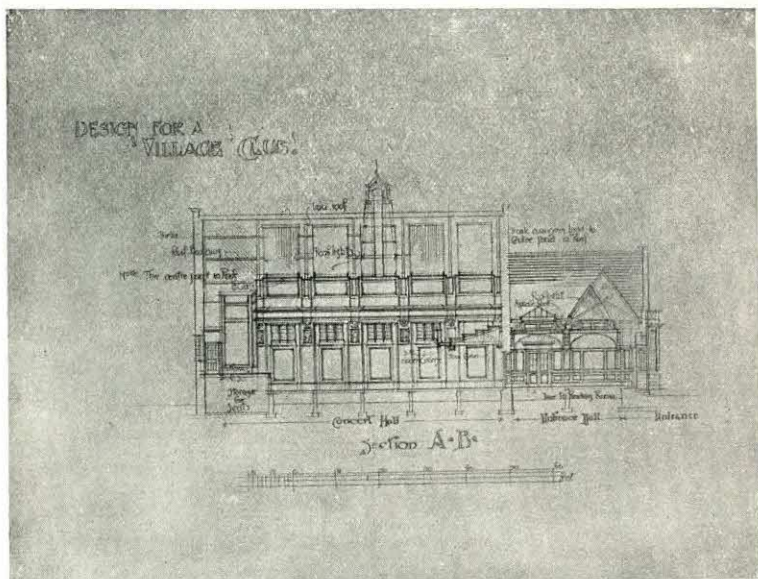
ARCHITECTURAL DESIGN.



No. 56,482 (Sheet No. 4).



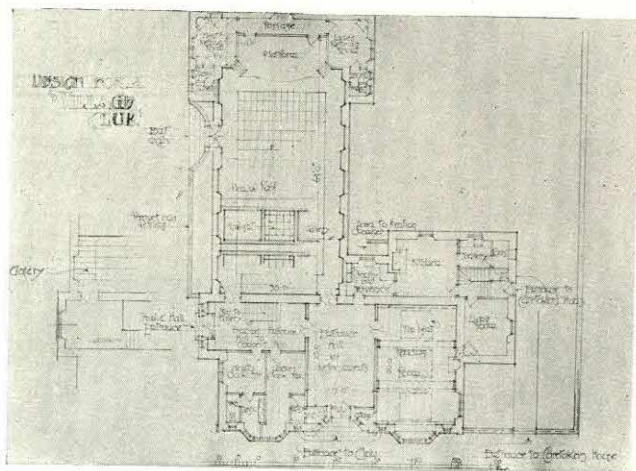
ARCHITECTURAL DESIGN.



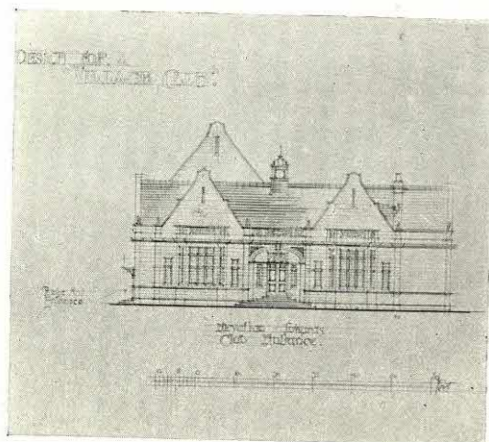
No. 56,482 (Sheet No. 3).



ARCHITECTURAL DESIGN.



No. 56,482 (Sheet No. 1).



No. 56,482 (Sheet No. 2).

Extract from the Report of the Examiner (Mervyn Macartney) on
the Examination in Architectural Design, May, 1904.

WITH ILLUSTRATIONS.

The number of candidates was 118, an increase of 35 over last year's figures.

The paper work is better than that devoted to design. This is possibly due to the fact that no sketch plan was provided, and so candidates had rather a severer test of their ability to plan than on previous occasions. The candidates who have obtained "excellent" have shown considerable capacity in grouping the required accommodation and in designing the elevations.

The great stumbling block seemed to be to keep the design in harmony with its surroundings. Many candidates appear to have a preconceived idea of the style they mean to adopt, whatever the subject may be.

In this case—a village club—many of the elevations are quite unsuitable, and more fitted for a City bank or club house in Pall Mall.

The proper provision of lavatories, etc., also sorely tried the knowledge and ingenuity of the candidates. Not a few made these conveniences open directly out of the large hall.

The stage also proved a difficult matter. A large proportion, with a fatal leaning to symmetry, placed the retiring rooms for ladies and gentlemen right and left respectively of the stage, opening directly off it. A few realised the drawbacks of this arrangement, and made the exits into a corridor.

The entrances are often cramped; for instance, double doors are shown in an opening 3 feet 6 inches wide, the only exit for 250 people. Again, another candidate makes a stage door eight feet wide.

The request in the conditions for a bar in the entrance hall has been construed by several students in a lavish spirit into providing refreshment, smoking, card, and billiard rooms.

In hardly a single instance has the candidate evolved a satisfactory plan by introducing more accommodation than was asked for. It would be advisable for teachers to insist on their pupils adhering strictly to the requirements set down by the Examiner, as by not doing so they minimise their chances of success.

Extract from the Report of the Examiners (T. Erat Harrison and
W. G. Paulson Townsend) on the Examination in Design, Stage 1,
May, 1904.

WITH ILLUSTRATIONS.

There is a larger number of papers than there was last year and, as on former occasions, there is improvement in the reduction of very incompetent work. It is satisfactory to note that this slight

advance is in the most important factor of design. Errors of measurement, etc., are on the increase. The bulk of the report of 1903 might be repeated this year and the Examiners feel that but little attention has been given to the suggestions made therein.

There is general evidence that the Science of Design is being well taught; in many cases the student's knowledge of this is in advance of his means of expression. Hence it frequently happens that although the planning of the ornament to fill a given space, or the arrangement of a drop pattern, is well conceived, the drawing and technical execution is so indifferent that the result is rather a good intention than an effectively rendered work. If certain students had received more training in draughtsmanship and handicraft, before being set to work on design proper, there would have been a larger percentage of successes. While fully recognising the merits of each exercise which has shown capabilities of design, the Examiners have been compelled to reject some on the score of really bad drawing and technique, hoping that their executants may, with further study, be able to present their ideas in such a manner as to secure high places in a future examination.

Exercises have been worked in the following proportion:—

Exercise I. About $5\frac{1}{2}$ per cent. Of these the counterchange and the diaper have been chosen in nearly equal quantities.

Exercise II. About $15\frac{1}{2}$ per cent. About $5\frac{3}{4}$ per cent. are intended for sprig patterns, and about $10\frac{3}{4}$ per cent. are all over continuous floral patterns. Very few scrolls occur.

Exercise III. About 78 per cent. of the whole, in the proportion of 36 per cent. of diagram C and 42 per cent. of diagram D. About $\frac{2}{3}$ per cent. are nondescript.

The Examiners note a great falling off in the observance of conditions. In this respect the exercises of 1904 compare very unfavourably with those of 1903. In the matter of measurement this year about 66 per cent. are absolutely correct, about $13\frac{1}{2}$ per cent. very nearly so, $9\frac{1}{2}$ per cent. fairly good, about 6 per cent. are wrong, and about 5 per cent. are very wrong. A comparison of these averages with those of last year is most disappointing. Papers which show an error of 1 inch or upwards have been rejected. Lesser inaccuracies have received a discount. About 18 per cent. this year have omitted to put the number of the question answered as against 20 per cent. of last year, the very slight improvement in so trivial a matter as this again shows how little attention has been given to last year's report.

Nearly 7 per cent. overstep the limit of colours, an increase on last year. Of these about $\frac{1}{2}$ per cent. use 5, about $\frac{1}{4}$ per cent. use 4, and over 5 per cent. use 3 colours or tints. These percentages do not include a few examples in which colour or grey or brown are given for black; there are others again in which sepia or black have been used when colour has been asked for. Some seem to think that provided only 2 colours are used any number of tints of the same are available. Where decided colours have been given in place of black the exercises have been rejected. Those who use black or brown where colour is asked have forfeited the marks which would have been awarded for tasteful colour.

There is also a tendency to leave a pencil outline which forms part of the design instead of marking the outline when used with pen or brush. In cases where pencil alone shows the inner forms the silhouette only can be taken into consideration. Over 2 per

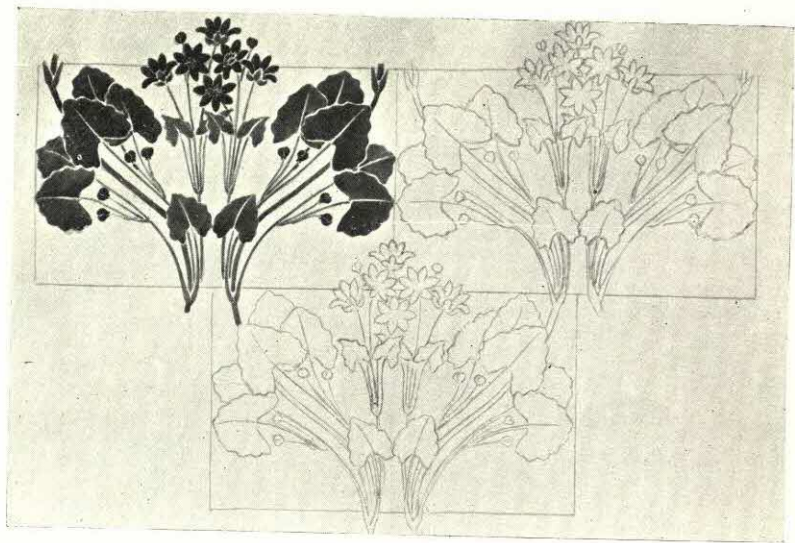


DESIGN.—STAGE 1.



Exercise III.

No. 63,523.



Exercise II.

No. 75,446.

cent. have committed this breach of rules. Most of these errors are the result of carelessness which could easily have been avoided, their frequent recurrence shows an entire disregard to that part of last year's report which referred to them. Another objectionable practice which seems on the increase is to leave a great deal of the design in outline; frequently very important parts are so rendered while the lesser ones are filled in with colour.

About 4 per cent. of the students have been unable to finish their work in the time allowed. Where the intended result was fairly evident, a proportionate discount has been made, but in extreme cases all marks have been forfeited. The Examiners regret the failure of some clever designers among these.

A few have disfigured their sheets by large and vulgar lettering. There are very few cases in which shading is attempted; these only amount to about $\frac{1}{2}$ per cent. A still smaller number have given borders which were prohibited. One candidate has placed a border round each unit of what was apparently meant for an all over repeating pattern, thus cutting it up into panels and thereby losing all marks.

Nearly 5 per cent. of those students who have made floral designs show defective or faulty growth. Some are good designs disfigured by utterly impossible growth and there are instances of plants growing in circles, triangles, etc. There is also a rather prevalent fancy of forcing stems into meaningless rectangular forms. In one instance several plants grow from one root.

EXERCISE I.

The answers to this question are the least satisfactory. But few of the geometric counterchanges show either ingenuity in construction or sense of the proportion of the different parts of the design to each other. One design, however, does not quite answer the question as it only fills the space as far as *length* is concerned; when the *readth* is considered it will be found to be a repeating design arbitrarily cut across without reference to the completion of the pattern within the space given. There are several other instances of this error.

The diaper has perhaps been understood rather better, but some instances occur in which the student seems to have constructed his pattern rather on a system of squares than one of scales.

EXERCISE II.

The "sprig pattern" is but slightly if any better understood than in 1903 and 1902, and unfortunately most students who have given genuine "sprigs" have not sent up strong examples. One of the best of these has drawn the smaller parts of the design with much delicacy but has been negligent in the treatment of the larger leaves.

Take as instances of prevalent errors an exercise in which a whole plant with roots stands for a "sprig," and another in which what is practically a whole tree is given; others give symmetrical arrangements of plants which are not genuine "sprigs," and seem to have been designed for a series of tiles, and not for a regular drop pattern.

The all over continuous floral or scroll pattern is better understood. Very few have attempted the "scroll," and these are generally among the weaker students. There is still too great a number who give a self-contained pattern with one or two small parts overlapping; as stated in former reports this is hardly "all over continuous," and others give

stripe patterns which are open to the same objection. Some students have reversed one of the three repeats. This error may be due to carelessly turning over their tracing paper. One candidate gives birds as the chief feature in what should be a "floral" design, by another bats are given, and in another case (Exercise III), a sort of landscape with birds is incongruously introduced. The Examiners have ignored this part of the work and awarded marks on the floral arrangement alone. This candidate has further damaged his position by using black when colour was asked. In another case the use of animal forms is less objectionable owing to the "scroll" character of the ornament, but grotesques when given should have grace of line or some feature of beauty to justify their existence.

EXERCISE III (C.)

There is a larger number of examples of faulty measurement in this exercise than there should have been. Many very able students seem to have been confused because the shape given, though symmetrical, was not rectangular. It is remarkable that there should have been any difficulty in drawing so simple a figure with accuracy. A disproportionately large number have failed in consequence.

EXERCISE III. (D.)

This figure has been as a rule correctly given, some of the more flagrant examples of inaccurate measurement occur in the drawings of students who had evidently not provided themselves with compasses, and endeavoured to draw the segment of the circle by hand. None of them seem to have availed themselves of such an easy device as marking off a series of points from the centre by means of a rule and then joining those points by lines. This method might not perhaps have given a truly circular curve but would have been sufficient to avoid any glaring inaccuracy.

Extracts from the Reports of the Examiners (Walter Crane, R.W.S., and Lewis Day) on the Art Examination in Design, Stage 2, May, 1904.

WITH ILLUSTRATIONS.

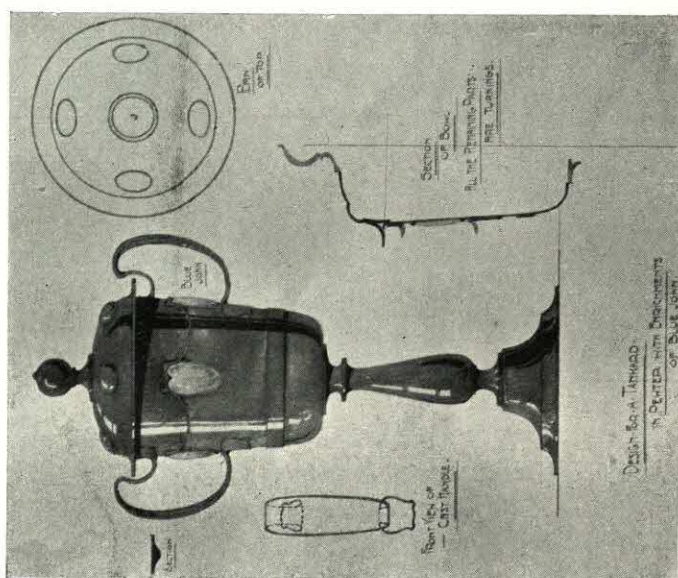
EXTRACT FROM MR. CRANE'S REPORT.

Exercise IV. (A Page of Script.)

126 candidates worked this exercise. The results are rather disappointing considering the attention which has been given to text-writing and lettering of late. Only a small proportion really show an appreciation of page construction, in spacing, arrangement of margin, &c., and in many cases the size given for the text page has not been adhered to, or the instructions mis-read, as the whole design, in some instances, measures 9 inches $\times$ 6 inches, whereas the text, exclusive of margin, was to be 9 inches $\times$ 6 inches. Some of the papers, too, show that the given dimensions have been correctly marked out, and yet the text-writing does not fill it.

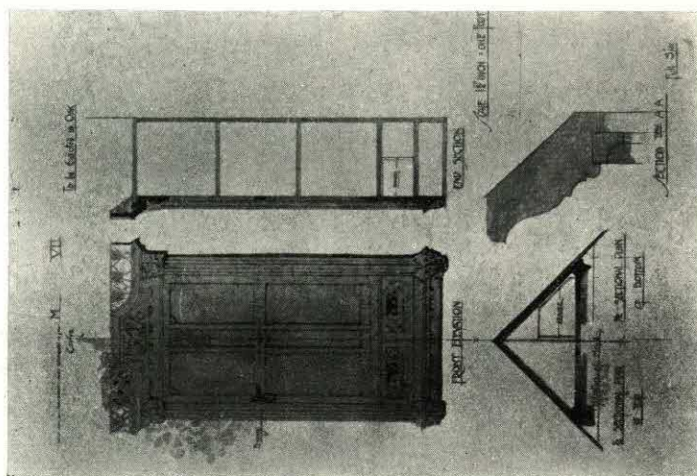


DESIGN—STAGE 2.



No. 83,496

Exercise V.



No. 64,239.

Exercise VII.

In no case is a very high standard attained, though the more accomplished papers show that a study of text-writing is having its effect in some quarters. The two best are considerably ahead of any of the others in the understanding shown as to the conditions of a page in form and proportion, spacing of the letters, &c.

In others, while showing a certain degree of ability in design, the subject has been treated as if it were a panel or tablet equal sided, and in one instance as a cover design.

On the whole the results seem to indicate a want of good examples of script, printed text, and illumination in the Schools of the country. Good examples of text-writing, early printing, or of the best modern might easily be obtained, at least in photographic reproduction at small cost.

Exercise V. (A Tankard.)

118 candidates selected this subject.

It is to be regretted that the most workmanlike drawings are usually the most commonplace in design, while the more original are less capable as working drawings.

Many of the papers show a striving after eccentricity of form, and often a general want of sense of proportion and fitness.

On the whole, however, a fair idea of the characteristics and requirements of a tankard is shown, though in some instances other types, such as goblets, jugs, and ewers have been offered.

Plans and sections have sometimes been forgotten, and in others the height given has been wrongly measured.

In others, again, no method of execution is stated.

This, however, is very exceptional, for, as a rule, care has been taken to follow the instructions.

Exercise VII. (A Corner Cupboard.)

The number of papers in this exercise is 109.

The abler papers received in response to this exercise contain more complete and workmanlike drawings than in any of the other subjects, and in relation to the subject reach a higher standard of accomplishment, showing both more technical knowledge and taste.

The best papers not only present the elevation tastefully and clearly, but in the accompanying plan and sections show good practical sense of construction, with considerable diversity of type.

Some, however, of the candidates in endeavouring to be original only become impracticable and eccentric, but in others there is evidence of commendable study of accepted types of joinery and cabinet work. Some few have exceeded the 7 feet of height given for the cupboard, generally by the addition of a pediment.

In one or two cases the height is greatly understated.

No details or plan appear in one paper, but, as a rule, the instructions have been followed.

EXTRACT FROM MR. DAY'S REPORT.

Exercise VI.

There is a fair number of good pattern designs, some of them very good indeed; but the evidence of serious attention given to this branch of ornament in the Schools generally is not so convincing as

could be wished. The determination to do something quite new is often more apparent than the effort to do decoration with which anyone would care to live. And there is throughout a notable disregard for all that has been done before (except within the last few years) which does not result in satisfactory design. It does not appear to be taught in Schools that the only safe starting point for original design is intimate acquaintance with the best that has been done.

Among rather tiresome fashions in favour this year are to be noted, a tendency (1) towards bands of ornament waving in rather flat undulations across the fabric, and (2) towards variation in the colour of the background. Such variation, which forms quite a feature in this year's exercises, is a device useful enough upon occasion; but it needs most judicious planning from the very beginning of the design. There are many cases in which it appears to be only an afterthought—and not a happy one: sometimes it emphasises a quite ugly shape.

Many of the designs conform to the conditions of weaving, printing, and stencilling; but there are relatively too few which show distinct evidence of having been designed for one particular process and no other. Perhaps that is too much to expect of students; but they ought, at any rate, to know more about the processes they specify than the candidates who send, for example, damask designs in four colours, or write down such absurdities as:—"Number of printings optional." "A fairly limited number of printings." "No limit for printings." "About 300 printings." "Muslin to be printed by three-colour process." "Cretonne printed in distemper." "Silk printed with water colour." A candidate ought also to know better than to specify block printing for a design in which the ground is left clear between two printings to form an outline, which, possible as it is in roller printing, would in hand printing inevitably be always out of register.

In designs for stencilling there is a tendency to reduce the "ties" to thin wirey lines, instead of broadening the design to suit the conditions and give a good strong stencil plate.

Exercise VIII.

This exercise, which was meant to give everyone a chance, has naturally attracted the less competent students, though some who might presumably have succeeded in it have launched out into a more difficult undertaking, where they were quite at sea.

Of the more capable students some have misunderstood what was asked for. The demand for a *quarter* of a panel pointed plainly enough to something in the nature of an all-round or radiating pattern, the design of which would be sufficiently expressed by one quarter of it. A landscape all but complete, a ship panel, a finished representation of "The Agony" is clearly not the exercise, but something which the candidate preferred to do instead; and it is something of a concession on the part of the examiners to pass panels of upright growing ornament, which can only be expressed in *half* the panel, or a design such as a bird panel which only just escapes disqualification. For a subject panel (apparently intended for stained glass) which is not even square in shape, there is no excuse. An able drawing for stained glass would have passed had it not been executed in pencil, which it was expressly stated it should not be.



GENERALLY.

With regard to disqualification on account of disobedience to instructions, a gross error in dimensions is grave enough in itself—showing, as it does, that the student has not been trained for practical work. But there are cases in which it is clear that it is not by inadvertence that the student has gone wrong—that he has come, in fact, prepared to do one thing, and did it, though it was not the exercise. It shows little capacity for design on the part of the candidate that he is not competent even to adapt the design he is prepared to do to unforeseen conditions.

Patterns wider than they are long, the very reverse of what was asked for, could not, of course, be allowed to pass, nor a pattern planned as if it were for a six inch tile, nor one very wide of the proportions given, pretty though it may be. Others who failed might have done pretty patterns too, if they had not concerned themselves about dimensions.

The demand for a “*continuous*” pattern has sometimes been practically evaded by adding to a design conceived as an independent feature a stem or other line, which, though it plays no real part in the design, makes it nominally conform to conditions. Such designs deserve in strict justice no more to pass than the mere sprays and panels without any pretence of continuity, which are disqualified. One exercise, in which the repeat is only hinted at, suggests another point on which students may be cautioned—not for the first time. They do themselves the very worst service when they leave it to the examiners to puzzle out the repeat of their pattern. There are limits to the patience of an examiner; and when he has exhausted it in trying to find out how a design repeats, or whether it repeats at all, he is not in the mood most favourable to the appreciation of such merits as the design may possess. It is a question whether the candidate should not be disqualified for not indicating “enough of the repeat to show how it works out.”

I have dwelt upon the shortcomings of the exercises for the guidance of the students and their teachers in the future. There is, however, good work being done—fanciful invention, clever drawing, and more practical design. We expect, perhaps, too much in the way of originality—which must always be rare; but in the matter of practicality it ought to be quite possible to bring students generally up to a level of practical efficiency, which is reached as yet only by exception.

Extract from the Report of the Examiners (John D. Batten and Walter Crane, R.W.S.) on the Examination in Design, Honours, May, 1904.

WITH ILLUSTRATIONS.

The number of papers received and examined was 232; of these, 76 were in answer to Exercise IX. (a stained glass window). There were 61 answers to Exercise X. (a wall calendar), and 95 answers to Exercise XI. (a lunette).

The abler papers in response to Exercise IX. seem to show more sense of the adaptation of the design to the method and material for which it is intended (stained glass), than is the case in the papers sent in for the other subjects, but below these not a very high standard is reached, and although there is evidence of sincere attempts to express the subject, too many of the designs are either timid or ungainly, and, as a rule, the figures are weak in drawing.

Of the two best, one shows the most accomplished sense of the material, but is not so expressive in the conception of the subject as the other (No. 64,270, illustrated).

In Exercise X. nothing either very accomplished or very complete has been sent in in response to the question. The figure drawing, we regret to note, is in all cases weak, and in some pitifully so.

A certain sense of fitness in the general arrangement and treatment of the design is shown in the better papers, but the decline from the standard of these, imperfect though they are, is very rapid.

One paper is stated to be a design for printing in two blocks, yellow and blue, which it was supposed, when used together, would form the dark green outline of the figures. This would be quite impossible in printing. The candidate is unaware of the necessity of a key-block which would count as one of the two printings allowed.

Some sense of composition and colour, spacing and conception of the subject is shown in the best of the papers in Exercise XI., but the figure drawing, it must be again noted, is very defective and indicates generally a great want of sense of proportion.

Extract from the Report of the Examiners (T. Brock, R.A., and W. Goscombe John, A.R.A.) on the Examination in Modelling from the Antique, May, 1904.

Though fewer works have been sent up, the average of merit is somewhat in advance of that of last year. The Examiners are glad to note that more care has evidently been taken in preparing candidates for this examination; nevertheless, they have again to reject a large number of the works submitted, as being undeserving of recognition.

Extract from the Report of the Examiners (T. Brock, R.A., and W. Goscombe John, A.R.A.), upon the Examination in Modelling from Life, June, 1904.

The Examiners are glad to see a decided improvement in the quality of the work submitted in this subject. Though there is still a large amount of inexperienced and crude work, many of the studies prove that the students are being properly and carefully trained.

DESIGN—HONOURS.



Exercise XI.

No. 81,708.



Exercise IX.

No. 64,270.

MODELLING THE HEAD FROM THE LIFE.



No. 5,120.



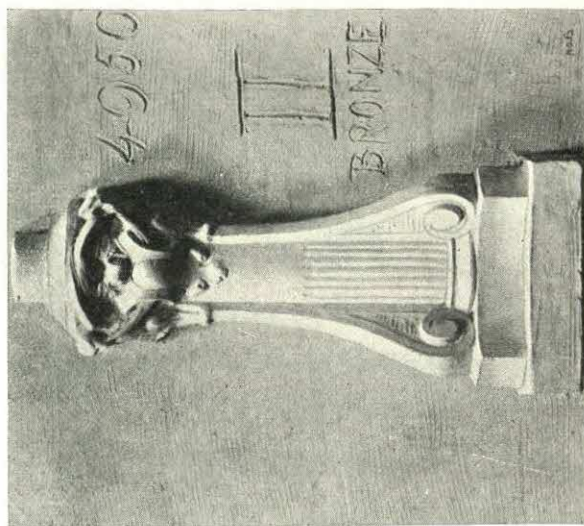
No. 4,787.





Subject I.

No. 6215.



Subject II.

No. 4,950.

Extract from the Report of the Examiners (T. Brock, R.A., and W. Goscombe John, A.R.A.) on the Examination in Modelling the Head from Life, May, 1904.

WITH ILLUSTRATIONS.

There are but few exercises which reach a high standard, and the examiners regret to find a marked falling off in the number deserving of first-class award. There is still a large number of exercises for which no marks could be given. The examiners would call attention to the fact that the conditions as to size and pose have not been sufficiently observed, it being expressly stated in the instructions sent out for the guidance of candidates in this examination that the head from the chin to the top of the skull should be seven inches.

Extract from the Report of the Examiners (W. R. Colton, A.R.A., and Henry Pegram, A.R.A.) on the Examination in Modelling Design, Stage 2, June, 1904.

WITH ILLUSTRATIONS.

There are 531 exercises this year as against 557 last year.

The Examiners regret that the average of merit is not so high as in the work of the previous year; there is one matter, however, in which improvement is shown, i.e., in the treatment of mouldings. There are a few examples of cleverly modelled adaptations of well known patterns; these have lost marks owing to their want of originality.

The casting has improved, but it should be observed that a number of exercises have lost marks through the use of colour, either used in the plaster or applied to the surface afterwards; bad plaster has been supplied at several of the centres of examination.

A larger number of candidates than usual were not sufficiently advanced for admission to this examination, and the Examiners feel that Masters have not paid sufficient attention to the special training of students for so advanced an examination.

They consider that the quality of work to gain a 1st or 2nd class success should be of higher average in future than it has been for the last year or two.

SUBJECT I.—DESIGN FOR A CANDLESTICK.

298 candidates selected this subject.

The Examiners have not been able to award full marks to any example and the best of the designs fails in execution.

In a number of cases the question of treatment adapted to the material has not been understood.

In this subject quite an unusual number of failures has occurred.

SUBJECT II.—DESIGN FOR THE BASE OF A STREET LAMP-POST.

Only 81 students have selected this subject and the result is disappointing, with the exception of the few best examples. The full number of marks has been awarded to the exercise illustrated, which the Examiners consider excellent, both in design and execution; it is simple in design and tastefully ornamented.

SUBJECT III.—DESIGN FOR A DECORATED FLOWER VASE.

For this subject, which 152 students have selected, the Examiners have been unable to award full marks for any of the exercises.

Extract from the Report of the Examiners (T. G. Jackson, R.A., and W. Goscombe John, A.R.A.) on the Examination in Modelling Design, Honours, June, 1904.

WITH ILLUSTRATIONS.

There are fewer candidates than usual this year, and though there is no exercise of remarkable merit the standard is fairly well maintained.

The Examiners think that it has not been enough impressed upon the students that this is an examination in Decorative Art. Many of the students treat the subject given as a mere vehicle for modelling, whereas the first consideration should be the adaptation of the general form to the function it is to fulfil, and the general form so obtained ought not to be obscured by the modelled ornament, but rather emphasized by it.

With this view no students should be allowed to enter for this examination without some previous training in Architectural design. The Examiners have made this same remark on at least two former occasions, but they do not observe much improvement in this respect in the work sent up for examination.

MODELLING DESIGN.—STAGE 2.



No. 4,760.

Subject III.

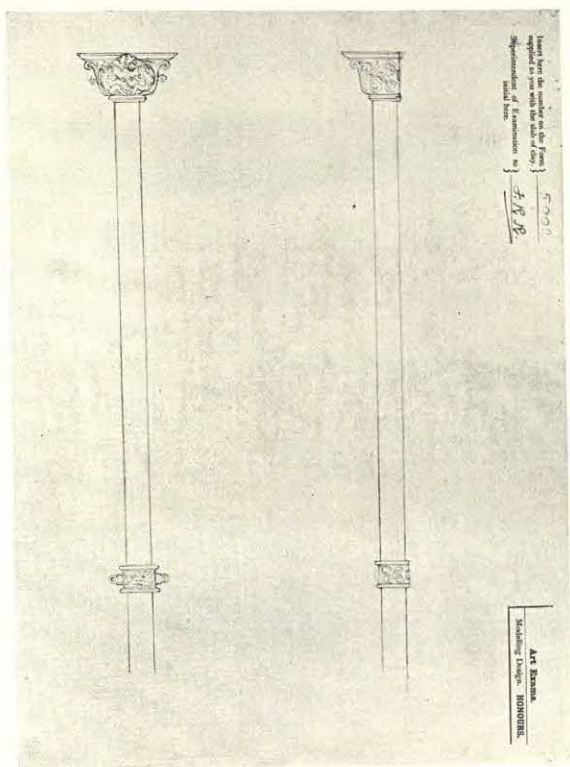


No. 4,604.

Subject II.



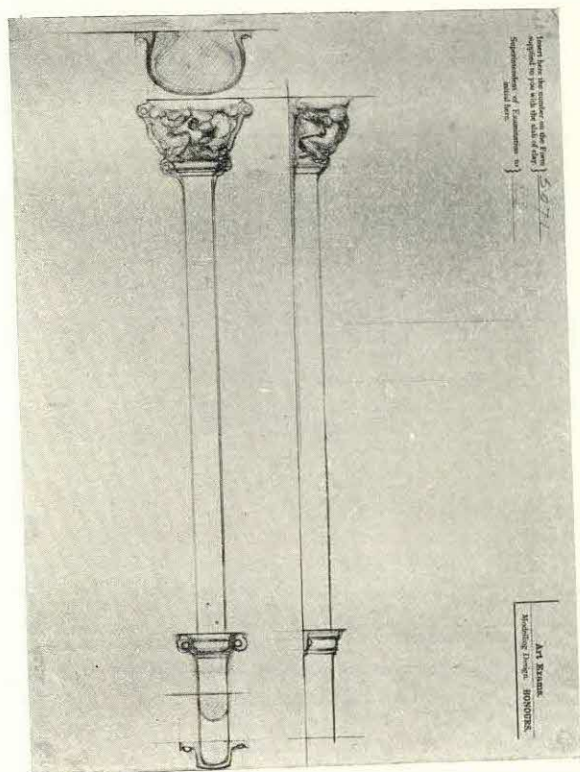
MODELLING DESIGN.—HONOURS.
(DRAWING AND MODEL.)



No 5,902.



MODELLING DESIGN—HONOURS.
(DRAWING AND MODEL.)



No. 5,071.